CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Alberta Exhibs Want Changes

Three-Man Board Suggested For Provincial Industry

The Alberta Theatres Association, after an exhaustive analysis of the motion picture industry situation in that province, has petitioned the provincial government for marked changes and a greater degree of organization in its dealings with theatre matters. In its brief it was pointed out that a structure along the lines it suggested was not unusual, since other industries have already received the same concessions.

A major point in the brief is that a three-man board be appointed in Alberta to rule over theatre problems. In its bulletin

(Continued on Page 2)

RCNavy Circuit Big Business

Latest report of the Royal Canadian Naval Film Society reveals that the activities of that organization, headed by Captain Eric S. Brand, are a great success. The Society has made remarkable progress since it was founded in 1942 with a loan of

(Continued on Page 7)

20th-Fox Busy On Loan Short

"All Star Bond Rally", the third picture to be produced in Hollywood in support of Canadian Victory Loan campaigns, will feature Bob Hope, Bing Crosby, Frank Sinatra, Betty Grable, Fibber McGee and Molly, Harpo Marx, Harry James and his or-

(Continued on Page 7)

UnOKd Red Cross Collections Out

Some organizations which are preparing to assist the Red Cross during the forthcoming campaign have been asking for permission to take collections in theatres.

This must not be granted by the manager or exhibitor. Officials of such organizations are apparently unaware that the Red Cross Society, throught its local chapters, will stage such collections itself and all outside requests are unauthorized.

March 30th and 31st are the dates on which official theatres collections will be carried on.

Late Frank Leduc Is Laid to Rest

Services were held on March 5th in Notre Dame du Rosaire Church, Montreal, for Francais d'Acisse Leduc, pioneer of Canadian motion picture distribution in Quebec and the Maritimes, who died suddenly in Montreal on March 1st following a heart

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Grierson on Board

John Grierson, head of the National Film Board, was recently appointed a director of Encyclopedia Britannica Films.

Independents Active On Show Scene

The ample measure of publicity given by newspapers to the activities of Canada's large theatre chains has taken attention away from the fact that there is a great deal of movement among Independents in matters of buying, selling, renting and building movie houses.

The chains are still acquiring properties, of course. Odeon recently purchased the Oak, Burnaby, B.C., from Andy Digney, who built it in 1937, giving that circuit 28 houses in the province. F. G. Spencer Co., Maritimes operator, which recently entered into partnership with Famous Players, has picked up the Orpheum, Wolfville, N.S., from N. Evans. This theatre, a six-day operation seating 432, will be altered when restrictions

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Bowyer Joins Odeon Ad and Pub Dept.

Tom (Van) Bowyer, no stranger to the show field, has joined the head office staff of Odeon Theatres under Clare Appel as field man in the advertising and publicity branch of the circuit.

Ho'll hit the road soon for discussions with members of the managerial staff, the purpose being to give greater organization to public relations, promotion exploitation, etc.

Harry Lester, Toronto Independent exhibitor, makes a presentation to Jack Sherwin, head booker at Warners, who is leaving the industry to enter business for himself. In front: Harry Heller, Famous Players booker. Seated: Harvey Hunt, Famous Players and Joe Plottel, Ontario branch manager of Warners. Standing left to right: Bill Fosty, Alf Piggins, Bill McGuire, Jack Sherwin, Max Applebaum, Harry Lester and Sam Shapero.

Rumford Acclaimed

Floyd Rumford, Forest, Ontario, exhibitor was recently re-elected mayor there by acclamation.

Thieves Make It

A recent breaking at the Gary, Calgary, netted thieves $42.60 out of the office cash drawer.

Sudan IN TECHNICOLOR

Where desert raiders rule . . . slavers roam . . . and reckless rogues ride for love . . . loot . . . and laughter! Starring Maria Montez, John Hall and Turhan Bey. Book it now at EMPIRE-UNIVERSAL.

Film Weekly

Vol 10, No. 11 March 14, 1945

HYE BOSSIN, Managing Editor

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And Little Enough

You look at the pictures of horror that shock you and wonder how anything could be worse. You wonder about those who used to live and work beside you and think of them exposed to the day-by-day spiritual and physical decay of a German or Japanese prison camp. You think of them endangered by the fire of their own comrades and exposed to it by ruthless and negligent captors. And you wonder how and where else life could possibly be as great a trial. You say to yourself; "I couldn't have survived it."

And yet it could be worse. For what kind of life would it be for the innocent victims of war and those who were captured defending them if there was no Red Cross?

There is an inclination to ease up here because victory is assured. Yet life has not eased up for them. Should they be forced to pay a terrible price for our optimism? Even when the war is won it will not be over for them for quite a while.

We owe them so much and it is so easy to pay that debt. The sum of $2.75—an amount of money that is just a part of what is frittered away by so many persons in a few weeks—is enough to provide a parcel for a prisoner of war. That is for those who can afford no more. Those who can will, we know.

Red Cross work is not confined to prison camps either. The world honors Canada because it made the cause of its comrade nations its own. Having accepted a moral obligation to help in every way, our principles demand that we live up to it generously. The devastated lands of our Allies must be helped and part of the $10,000,000 the Red Cross is asking will go toward serving that noble purpose.

Let this campaign once again provide outstanding evidence of the traditional generosity of show business financially and in the use of its ability to heighten the realization and point the way.

Mark Sandrich Dies In Hollywood

Mark Sandrich, one of Hollywood's leading producer-directors died last week in Hollywood, following a heart attack.

Acknowledged as a leader in the production and direction of musical films, he directed the first five pictures starring the dancing team of Fred Astaire and Ginger Rogers, all of which were big money-makers. He also directed Bing Crosby, Jack Benny, Irving Berlin and other stars.

Warner Club Holds Annual Party

Sparked by President George Altman, the Warner Club held an evening devoted to bowling, screening and dinner. Scene of the dinner was the Maison d'Ore.

Want One-Reelers

Recent printed query addressed to exhibitors by the National Film Board brought an overwhelming declaration in favor of one-reel subjects, instead of the present two reels.

Late Frank Leduc Is Laid to Rest

(Continued from Page 1)

attack. Interment took place at Ste. Agathe.

Known popularly as "Frank" the deceased was district manager of Quebec and the Maritimes for Sovereign Films at the time of his passing.

Entering the motion picture industry in 1910 at the Alhambra Theatre, Ste. Agathe, under Louis Paré, the next year saw him in the shipping department of the General Film Company, Montreal, then managed by E. A. Fenton.

FRANK LEDUC

Head of the Montreal branch of Sovereign Films, who passed away suddenly in Montreal on March 1st.

In 1913 he joined Universal as a salesman, shortly afterwards being appointed manager by the late Clair Hague. He remained with Universal for almost a quarter of a century, then dropped out of the industry for a time. In 1941 he joined Sovereign Films, Empire-Universal's 16 mm. outlet, under Walter Kennedy.

He is survived by his wife, the former Edna Page, and six children.

Smart Thanked

Wrote the Port Hope, Ontario, newspaper about Stuart Smart, manager of the Capitol, Port Hope:

"Orchids to Mr. Stuart for his work on the Active Service Fund, the Rehabilitation Committee, and the Board of Trade, to say nothing about providing interesting movies for us throughout the year.

Alberta Exhibs Ask Change

(Continued from Page 1)

to exhibitors the association suggested that the board consist of (1) a disinterested party, preferably a Justice of the Supreme Court, (2) a representative of the motion picture exhibitors and (3) a representative of the projectionists.

The duties of the board should consist of:

(a) Change in regulations.

(b) Proposed new legislation.

(c) Problems which would confront the industry generally, such as;

1. Better control and supervision of the 16 mm situation.

2. Public safety in halls of entertainment.

(d) Labor disputes relative to the theatre.

(e) Burdensome taxation.

(f) That the board set up and prepare qualifications for projectionists, since the present manner of examinations and marking of papers has proven unsatisfactory. That the board be given the responsibility of correction of papers or arranging for same, and qualifying of examiners.

(g) To give due consideration to appeals of any nature, in fact any and everything that would generally affect the industry at large.

It is expected that the request will be brought up in the Legislature during a future session and exhibitors are making their representatives familiar with their opinions.

Matt Park is president and Leroy J. Chown secretary of the association. Consultations on the theatre situation have been held with government officials.

Still Keeping Up Salvage Shows

Ontario managers are still active bringing scrap paper and winning the thanks of salvage officials. In Galt five tons were collected, in Oshawa 2,500 kids brought 60 tons, in Port Colborne Syd Burton of the Strand collected 37 tons and in Kingsville Gary Hogarth of the Roxy turned in 12 tons.

Amphitheatre Asked For Queen City

Elwood Hughes, manager of the Canadian National Exhibition, suggested that the grounds needed a convention hall that would seat from 10,000 to 15,000 and be used the year round.

The matter came up at the annual meeting of the directors of the association. The Exhibition, called off during the war, is now an army camp.

Retribution

The stag for Jack Sherwin, held after-hours in the Warner clubroom, was much fun. Jack was about to depart from the industry in which he invested much of his youth in favor of personal enterprise in another field. Never having been known to be anything but nice, staffmates, managers and exhibs rallied round the good cheer to send him on his way bearing several symbols of their regard.

That sort of occasion always provides an excuse for whoever is introducing speakers to hand them vile and personal insults. The introducer hides behind an irky smirk and It's All a Big Joke. The listener roars — until it's his turn to be insulted. Then he trades his outsize guffaw for a sickly smile. The real villain is, of course, the introducer.

I don't know where all this is getting us, except that it fills space. However, I did the introduction chores at the Sherwin affair and was I a louse! Even bigger than usual. For instance, in calling on Joe Plottel to make a presentation for the Warner Club, I said that he had stomach ulcers from years of eating in hamburger joints when not buying lunch for exhibitors, charging the office $1.50 for the hamburger lunch via the swindle sheet. If the story is around by now, I hereby testify that it is malicious slander. I understand the price is wrong.

Then there was Harry Lester. I don't dare repeat what I said about him in case you haven't heard it yet.

Some time after 2 a.m., after Harry Romberg, Herman Bennett and others had righted the wrongs of the movie world, Herm started to drive Barney Fox and yours truly home. The car wouldn't start. Neither Mr. Fox nor myself are in very good condition at our great age but we pushed that car down icy Yonge street that cold a.m. We huffed and puffed while the calm Mr. Bennett sat in the cosy splendor of the vehicle. Finally one of those anonymous noblemen of nature pulled his car up behind Mr. Bennett's and shoved him out of sight.

Right there I saw retribution in action. Mr. Fox and I, after waiting a while, began plodding our weary way homeward. Here was fitting punishment for my lack of regard for the feelings of folks.

But from nowhere Herman drove up again, his engine zinging away, and delivered us safely and comfortably home. Mr. Fox, being of angelic disposition at all times, deserved it.

Moral: You can be a louse all your life and still escape justice.

All About Jack

The March issue of Monetary Times, in its Careers in Cameo department, gives John M. Alexander, production manager of Associated Screen News, the approving onceover. "Life," the writer says early in the peace, "has been generous to him in the matter of curves, and a well-rounded disposition that has won him many friends in the motion picture fraternity."

The article credits Jack with teaching Eastman Kodak a few things about the use of panchromatic film, with which he planned to shoot the Jimmy Wilde-Patsy Wallace boxing match in Toronto's Exhibition Park for the Flyweight championship of the world. This was 1926 and when the company learned that Jack intended to use the film with artificial lighting it sent an observer. Not long after Hollywood switched from carbon arc lighting to incandescent.

It's a nice brevignette and I have a hunch that Elizabeth Trott, who has written a number of articles about the industry, is responsible.

Sucker

A tale is being passed around the neighborhood about an exhibitor who got the woiks from a predatory dame for reasons that had nothing to do with the ancient and modern battle of the sexes.

A not-bad-looking girl dropped into a theatre to sell some brushes of a much-joked-about brand. The exhib bought a few. As the girl was leaving she heard him remark to someone else present that he was headed for the vendor.

"I have a permit," the brush hawker smiled sweetly. "Would you like me to get a bottle on it for you?"

The exhib did and drove her to the vendor. He gave her the money and told her what brand to get for him. She soon showed up with the bottle tightly clasped and said, "This is worth a couple of bucks, isn't it?" This mercenary attitude was something entirely unexpected and the exhib said so.

"You know," the dame said, "I could have you pinched for trying to get me to use my permit wrongly."

The exhib knew and left the girl with her plunder, worth $4.85.

Short Throws

Peter Herschorn of the Maritimes circuit has been in Toronto for several weeks. He's getting over a minor operation at St. Michael's . . . Win Barron did big business on his way from New York after doing his weekly stint for the Paramount Canadian newsreel. Win has a hand radio and turns it on only when something important is on, batteries being hard to get. He tuned in President Roosevelt and folks came rushing from several cars to listen all the way through. He was probably torn between worrying about his batteries and wondering how to get a plug in for Paramount . . . Charlie Mackie of the Casino is limping around with aid of a cane. Broke his ankle while skiing and has had it in a cast for a couple of weeks . . . Overheard a new superstition the other day. A young colored boy was apologizing to an older member of his race, a lady, for not seeing her as he went by. "That means," she laughed, "that I will get married again" . . . A couple of strangers pulled the old short-change trick on the cashier of the Marks, Oshawa recently. One put down a five dollar bill, pocketed the change for it, then suddenly remembered that he had the right change. He put the change down and picked up his five dollar bill. The other fellow talked to the cashier and confused her. It's an old trick but you have to be careful just the same . . . You Don't Say! announcement from Paramount: "Paramount has exercised its option on Barry Fitzgerald."

Old Man Ribber

Joe Meyers, Odeon booker, by his excessive good nature, attracts gags. And Ken Johnston, manager of the Palace, Galt, is a fellow who knows how to create one that fits.

Meyers has been having his front choppers excavated and, substitutes not having arrived, has been moving around with a lone one to support a smile. He looks like a skinny elephant with one tusk. This did not escape the eye of the observant Ken.

It was shortly after Ken went back to Galt that Joe received a toothbrush from him in the mail. The brush had one lone bristle on it.

I observed the brush sticking out of Joe's pocket and he told me the story.

Bacall

The Bacall girl, Lauren, made her Toronto debut at the Imperial by busting the BO wide open. The film is "To Have and Have Not."

A few days before that the Warner office screened the picture for Tom Daley, Imperial manager, I was there. As we emerged from the screening room George Altman of the sales staff, a man given to violent but well-founded enthusiasms, asked Tom what he thought of it.

"It's okay," said Tom with a dead pan, "if we get the right picture to double bill it with."

George was almost knocked over and searched Tom's face for a comforting gleam but found none. He looked at me. "It would have to be a short supporting picture," I said, "because you'll need a couple of powerful shorts to give the bill some real strength."

Then we left George, who seemed overcome with despair. Maybe Alf Piggins or Joe Plottel wised George up or maybe it was the opening day's gross. I caught him the next morning in a hot argument with Jack Bernstein, Joe Bermac and Myer Nackimson, all of RKO.

George, who will venture the odd buck with proper inducements, got himself some nice bets about how the picture will draw.

They're Smartening Up

Judging by the quality of current British films, Hollywood will have the battle of its life to defend its position in the movie world within the next few years.

It is generally agreed that only in one aspect of the film business do the British fall down — publicity. They haven't learned to trade on the star system yet. But they have realized that and are out to correct it.

I learned that from Clair Appel, Odeon's ad chief, who was in Montreal recently in connection with the taking over of the Superior chain by his company. There he met Wesley Ruggles, the American who will direct production for J. Arthur Rank. Ruggles told Clair that Rank had every intention of providing as much of the kind of support for his films that the exhibitor is used to getting from Hollywood. And that means publicity of a tried-and-true nature.

Ruggles is working on "London Town," a big scale British musical, and it should mark the beginning of the lavish British musical with international appeal.

Thank You Mr. Exhibitor - Mr. Critic for putting PARAMOUNT FIRST AGAIN!

AS IN EVERY OTHER BEST-PICTURE POLL TO DATE, THE CANADIAN FILM WEEKLY EXHIBITORS' AND CRITICS' POLL AWARDS

First Place to Paramount's "Winner"

"GOING MY WAY"

Paramount Stars lead in both the Exhibitors' and Critics' Poll

BOX OFFICE STARS

BING CROSBY - FIRST
GARY COOPER - SECOND*
and BOB HOPE
in the BEST TEN

• • •

CRITICS' STARS

BARRY FITZGERALD - FIRST
BING CROSBY - SECOND*
and GARY COOPER
and CLAUDETTE COLBERT
in the BEST TEN

* tied

• • •

No Wonder

Paramount

is the
World's Most Honoured
Film Company

Scene From Paramount's Poll Winner
"GOING MY WAY"

BING CROSBY
Top Ranking
Box Office Star

BARRY FITZGERALD
Top Ranking
Critics' Star

Paramount Pictures

If it's a Paramount Picture it's the best show in town

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 10, No. 11 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Meet Me in St. Louis

with Judy Garland, Margaret O'Brien, Mary Astor

MGM 113 Mins.

COMEDY OF FAMILY LIFE HAS QUALITY OF FRESHNESS THAT WILL PUT OVER IN BIG WAY.

The Sally Benson stories have served as the inspiration for a comedy of family life at the turn of the century that is refreshing entertainment of the better sort. It is an offering full of life, warmth and sentiment that bores its way into the heart with uncommon success. Those who like their comedy human will be strongly drawn to "Meet Me In St. Louis."

Set in St. Louis, the film, produced by Arthur Freed in exemplary fashion, is the intimate study of a large family living in comfortable circumstances, the attention centering on Judy Garland, one of the daughters, who presses a romance with the boy next door, Tom Drake. The footage is largely made up of little incidents involving one or another member of the family. There is a touch of the crazy in the proceedings that adds to the comedy content. Music has been woven into the story to heighten the interest.

The film has impressive settings filmed in superlative Technicolor. The physical details are notable.

The cast has been beautifully directed by Vincente Minnelli. Margaret O'Brien as Miss Garland's kid sister will make a big hit with the femmes. Mary Astor and Leon Ames are aces as the parents.

CAST: Judy Garland, Margaret O'Brien, Mary Astor, Lucille Bremer, Hom Drake, Marjorie Main, Leon Ames, Harry Davenport, June Lockhart, Henry H. Daniels, Jr., Joan Carrol, Hugh Marlowe, Robert Sully, Chill Wills.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

Cox Fills Post

Morgan Cox will have charge of serial production at Universal, filling the post left vacant by the death of Henry MacCrea, Ontario-born producer.

Sturges To Direct Harold Lloyd

Harold Lloyd will return to the screen in "Saga of Harold Diddlebock," which will be directed by Preston Sturges for United Artists release.

FOR WHOM THE BELL TOLLS

with Gary Cooper, Ingrid Bergman

Paramount 170 Mins.

BOX-OFFICE POWERHOUSE, FOR ALL THEATRES, MAGNIFICENTLY PRODUCED AND ACTED, RANKS AMONG MEMORABLE FILMS.

One of the most widely-read literary properties of modern times—Ernest Hemingway's "For Whom the Bell Tolls," romantic and tragic saga of the Spanish Revolution which was a dress rehearsal for the present World War—, has emerged in all its stark and sensational glory upon the screen, brought thereto by Paramount at a declared cost, without prints, of $2,970,000, and an incalculable investment of time and genius.

Wood, as both producer and director, must deservedly be extended the honors for holding the vital reins of the vehicle, and driving it skillfully and surely to the very peak of eminence.

To make the marquees magnetic, Gary Cooper and Ingrid Bergman are the stars. Through them the important element of romance is purveyed with richness and understanding—a romance set off thrillingly and in bold relief against events, as ominous and chilling as the mountain fastnesses which form the story's locale, and the uncompromising warfare and attendant fatalistic suffering which surges about and above the peasant patriots.

But Hemingway's story, the full flavor of which is captured thoroughly and magnificently by Dudley Nichols' screenplay, and interpreted and imparted so admirably by Sam Wood, owes much as a film of true greatness to the supporting cast. One comes away from the picture with a feeling of genuine awe at the performances of Akim Tamiroff, as Pablo; Katina Paxinou, as Pilar, of the whiplash tongue, homely features, and iron heart; Vladimir Sokoloff, as the hardy and weatherbeaten Anselmo; Mikhail Rasumny, as the gypsy; Joseph Calleia, as El Sordo; and all the other actors and actresses who emerge in the action.

So familiar to millions is the story of "For Whom the Bell Tolls" that it needs neithor tabloid telling nor much of comment here. There is beauty and effectiveness in the employment of the main title and those devoted to the picture's credits. What would ordinarily be a stirring climax sequence to many a big picture comes sweeping in at the outset, namely, the bombing of the cafe, and the journey of Cooper as the American, Montana-born professor of Spanish, who has joined the forces of the Republic in order to contribute to tyranny's defeat, to the mountain lair of some defending patriots following his blasting of a railroad bridge, and there to seek support of a similar mission in order to wreck the men and armor of the foe.

Vast emotional impact is given to audiences via the siege on the mountain top, the massacre of nationalists at the cliff, and the super-dramatic ending which depicts the bridge's destruction by Cooper, and his death at the hands of the foe. The photography by Ray Rennhan is superb—at times even breath-taking—, and the Technicolor is gorgeous. Gordon Jennings' special photographic effects are also notable.

CAST: Gary Cooper, Ingrid Bergman, Akim Tamiroff, Arturo de Cordova, Joseph Calleia, Katina Paxinou, Vladimir Sokoloff, Mikhail Rasumny, Fortunio Bonanova, Eric Feldary, Victor Varconi, Lilo Yarson, Alexander Granach, Adia Kuznetzoff, Leonid Snegoff, Leo Bulgakov, Duncan Renaldo, George Coulouris, Frank Puglia, Pedro Cordoba, Michael Visaroff, Konstantin Shayne, Martin Garralaga, Jean Del Val, Jack Mylong, Feodor Chaliapin.

DIRECTION, Aces. PHOTOGRAPHY, Superb.

"TEST FILM. 10,000 cycles 35 mm., with easy instructions, so that you can focus your Sound Lens in absolute precision and secure clear sound and the Maximum from your sound System. Just what many theatre owners have longed for! Bargain $6.60."

SAVE 20% OR MORE OF YOUR MONEY
on THE BEST IN SOUND PROJECTORS AND COMPLETE THEATRE SUPPLIES
SPECIALISTS FOR 25 YEARS
ASK THE MAN WHO KNOWS US
DOMINION THEATRE EQUIPMENT CO
307 DAVIE ST VANCOUVER B C

Strange Affair

with Allyn Joslyn, Marguerite Chapman

Columbia 78 Mins.

COMEDY MYSTERY THAT GOES OVERBOARD IN ATTEMPT TO AMUSE IS FAIR ENTERTAINMENT.

Here is a comedy mystery that concentrates on humor, reducing the melodrama to where it becomes of little importance, even in the face of the fact that murder is committed. While emphasis on comedy has the commendable purpose of drawing laughter, it causes the story to suffer.

Allyn Joslyn and Marguerite Chapman are teamed as a married couple. Developments in their marital life and indulgence in amateur sleuthing conspire to create loads of confusion with complications that are strongly humorous. There isn't much commonsense in the muddled yarn.

Alfred Green does the best he can with the direction under the circumstances.

The players are not in top form.

CAST: Allyn Joslyn, Evelyn Keyes, Marguerite Chapman, Edgar Buchanan, Nina Foch, Hugo Haas, Shemp Howard, Frank Jenks, Erwin Kalser, Tonio Selwart, John Wengraf, Erik Rolf, Carole Mathews, Edgar Dearing, Ray Teal.

DIRECTION, Good. PHOTOGRAPHY, Good.

Milton Kusell In East For Vanguard

Milton Kusell has been appointed eastern supervisor of sales for Vanguard Films by Vice-President Neil Agnew. He served as New York district head for Paramount when Agnew was with that company.

Believe It or Leave It

The Better Vision Institute has named Adele Jergens, Columbia player, "The Eyeful," according to a statement released by the Institute over the weekend. Miss Jergens is soon to be seen in the role of the Princess in Columbia's Technicolor extravaganza, "A Thousands And One Nights."

In calling Miss Jergens "The Eyeful," M. J. Julian, president of the Better Vision Institute, said that the actress' sparkling eyes and expressive features are the secret of the poise and beauty that come from strain free vision. "The Eyeful" is used to describe the figure of Miss Jergens.

SHOCK-SPOT OF THE WORLD..

and the Gal Who Tamed It All!

SUSANNA FOSTER
TURHAN BEY
ALAN CURTIS

Bold Adventure ...where searing lead and silken legs ruled the rip-roaring glory of the West's wildest town!

FRISCO SAL

with

ANDY DEVINE
THOMAS GOMEZ
COLLETTE LYONS
FUZZY KNIGHT
SAMUEL S. HINDS

SURE IT'S A UNIVERSAL PICTURE

DISTRIBUTED IN CANADA BY

Empire-UNIVERSAL FILMS LTD.

NFB Wins Praise Of UK Official

Canadian-made information films of the National Film Board enjoy a high degree of appreciation in the British government circles, Alan Obiston of the Ministry of Information of that country told the Montreal press last week.

Such films, he said, had performed their purpose—that of telling the British about Canada—in first-rate fashion. A good proportion of films made in Hollywood gave the impression that much of the new world was still inhabited by cowboys and Indians, since Westerns were extremely popular in the old country.

The Ministry was so impressed with the work of Canadian films that it intended to send him to Australia soon to form a unit there similar to the National Film Board.

Obiston came to America to gather films and material about the Japanese. As a result of a month's trip through the USA and Canada, he is sending back 500,000 feet of film which will be made into anti-Japanese propaganda.

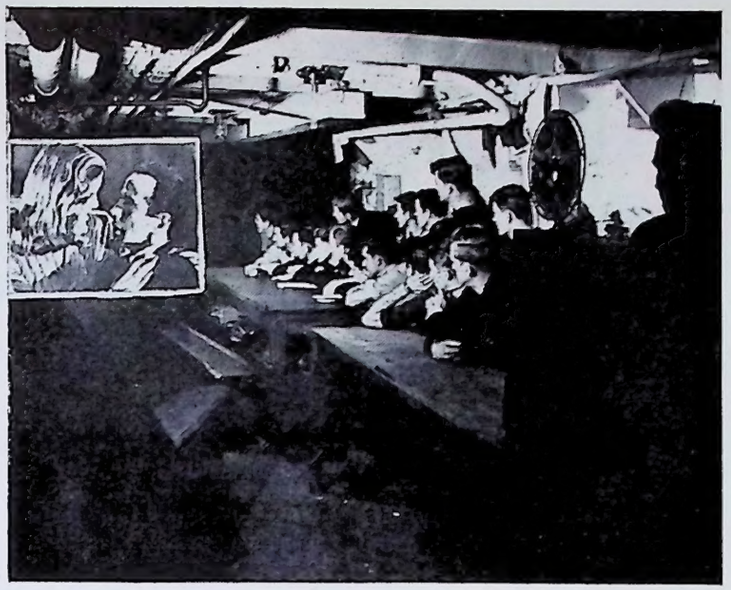
"The Ministry feels that the British tend to forget that we also have a war to be won in the Pacific as soon as we have finished with Germany," he said. "We particularly want to dispel the idea that Japan is the land of cherry blossoms and give our people some idea of just what conditions are like in Nippon."

Australia is beginning to enjoy the attention that Canada won earlier from the rest of world for the vigorous manner in which it showed its courage and capabilities in behalf of Democracy at the outset of the struggle. Australia, also a young country with great recuperative powers, drew on the limit of its strength and made its promise of a great future just as obvious to the world.

The Australians were also alive early to the use of films to strengthen the national character and John Grierson spent a while there just before the war. He went there from Canada and returned to launch his now-renowned work just prior to hostilities. Several National Film Board officials are Australia-bound to establish representation there on an organized scale.

Robinson New Prexy Of NB Phone Co.

Howard P. Robinson, a director of Famous Players Canadian Corporation, recently succeeded Senator Frank B. Black as prosident of the New Brunswick Telephone Company.



One hundred and fifty ships in the Royal Canadian Navy now have their own movies which go to sea with them and include the latest pictures you can see in any Metropolitan theatre. They are provided by the Royal Canadian Naval Film Society, a non-profit organization, owned by the men in the Service, which gives shows to seamen at 5 cents a man.

Here on a Canadian Frigate, Humphrey Bogart and Lauren Bacall perform for an appreciative audience of seamen.

RCNavy Circuit Big Business

(Continued from Page 1)

$10,000 from the government, which it repaid within two years.

Through clever operation and the co-operation of the film industry, the Society has been able to maintain steady exhibition of 16 mm. films at sea and 16 and 35 mm. ones on shore. Men pay five cents per show and officers 25 cents.

During 1944, 137,151 attended shows at seas. There were 911,-610 admissions to 35 mm. shows ashore and 35,487 at similar 16 mm. exhibitions of films.

Film rentals for ship shows amounted to $50,950.63 and that of shore shows totalled $43,015.-36. Revenue from ships amounted to $13,204.37 and the receipts of shore cinemas were $111,580.-87.

It is obvious that the navy is in the show business in a big way.

A film guide is being compiled which will provide information about actors, synopsis and type to those responsible for bookings of story.

One interesting part of the annual report deals with relations of the Society and the film trade:

"In order to achieve the objectives, it has always been, and will always remain, essential that the Navy should build up and maintain a sound reputation with the Film Trade generally, and this essential must never be lost sight of."

20th-Fox Busy On Loan Short

(Continued from Page 1)

chestra, Carmen Miranda, Vivian Blaine, Jeanne Crain, Faye Marlowe, Linda Darnell, June Haver, Sheila Ryan and Martha Stewart.

Shooting on the picture has been completed at the studios of 20th Century-Fox Corporation in Hollywood under the direction of Michael Audley from a script prepared by Don Quinn, writer of the Fibber McGee and Molly broadcasts. The picture is being made under the supervision of Darryl F. Zanuck.

"All Star Bond Rally" will be shown in all Canadian motion picture theatres in support of the Eighth Victory Loan and, like its predecessors, "Shining Future" and "Tomorrow John Jones," is being produced for the Canadian Motion Picture War Services Committee as Hollywood's gift to Canada.

All stars, players, studio technicians and the entire facilities of 20th Century-Fox studios are being donated to make this 20 minute short subject.

The United States Treasury Department has expressed interest in the production and the National War Finance Committee has offered to make the picture available to the USA government for the next war bond campaign across the border.

Indie Operators Plenty Active

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are lifted.

There are a number of new theatres under construction in the West by Independents. It is likely that some are being established in converted structures.

Walter Pyle is building a theatre in Central Butte, Sask.

L. Kurtz is responsible for a house being erected in Oak Lake, Man.

Ituna, Sask. is the location of a movie house being built by Mike Kozakewitch.

N. Fuchs is busy building in St. Walberg, Sask.

Theatres are also changing hands. M. Starkman and C. Wagman, who own several Toronto houses, have purchased the Granada from the owner and it will come to them after the B & F lease is up.

Palace Theatre, Willowbunch, Sask., has been sold by S. Karby to Mrs. E. Lebel, who will occupy it on or about May 15.

W. H. B. Sharp, prominent Western circuit operator, has sold the Opera, Rimbey, Alta., to B. R. Headly.

Post-war building plans have been announced by Harold E. Gaudette, owner and operator of the Capitol, Summerside, P. E.I. He will erect a new house after the war which will cost $75,000 and seat 800.

The block in New Germany, N.S., which contains the Yorke Theatre has been sold to the owners of the Capitol, Bridgewater, licensed to R. A. Fielding. H. B. Vorge is the former manager and owner.

Another after-the-war theatre project is that of M. Levis, owner and operator of the Parkway, Fort Erie, Ont., who is planning a 500-seater in Ridgeway, Ontario. Plans have been drawn by Kaplan & Sprachman, Toronto.

These theatre changes are just a current roundup. Many other changes have taken place among Independents in the past year.

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